

EMMANUEL HENNINGER

PORTFOLIO 2019|2023
WWW.EMMANUELHENNINGER.ART

As a practicing draughtsman, I'm interested in landscape iconography and the issues surrounding the survival of ancient ecosystems and their modification as a result of the exploitation of natural resources.

In close contact with activist communities, and as part of an observant approach, the need arose to develop research into the link between man and his environment, whether inherited, transformed or neo-formed.

For me, this process quickly became a means of didactically immersing myself in these fragile horizons. I choose to survey the sites, usually on foot, with the aim of adopting a slow approach that makes the landscapes progressively more familiar, to the point of immersion. This environmental concern in my drawing practice leads me to explore a number of sites in tension, and my artistic practice is rooted in a documentary collection of motifs bearing witness to the way natural resources are exploited, and to threatened biotopes.

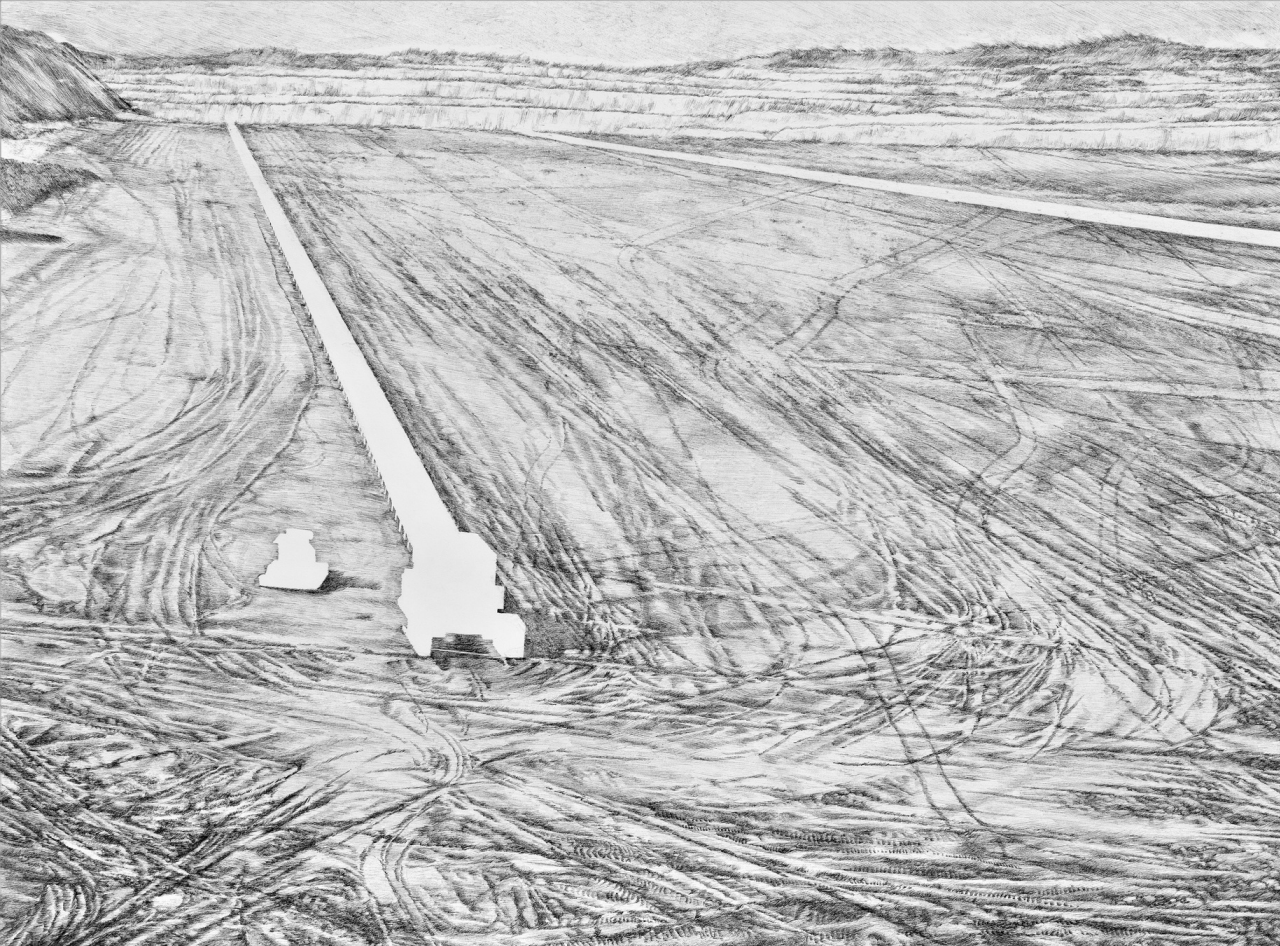
My iconographic choices are also part of a more global interest in living organisms and threatened ecosystems. It seemed to me that drawing gave me a deeper insight into my political and environmental concerns, and enabled me to bring out current issues concerning natural and human resources, land use and occupation, and our impact on plural life.

These itineraries enable me to accumulate photographic documentation of different areas and to question the presence of humans in the landscape. It's when I return to the studio that I find the isolation I need to allow these accumulated impressions to emerge, and it's in the stubborn slowness of thousands of pen strokes that I become one with every crevice of the landscapes I've begun. As time continues its work, I give an account of a moment that has already passed, or of a predicted disappearance, such as that of the forests into which I blend as close to the ground as possible, rediscovering in the scale of a coppice all the power of the entire forest.

This attempt to combat oblivion and the tilting of landmarks, using an artistic technique that focuses on detail, seeks to give a line-by-line account of the mutation of spaces. My travels and itineraries lead me to produce images that aim to redefine our relationship with living things by forging sensitive links with wildlife and creating new narratives about our place in it.

The landscapes I've crossed are, by definition, destined to disappear. From this accumulation of visual data, I attempt to reconfigure a space, our own, that which we are losing.

Emmanuel Henninger, November 2022



Open-Pit Mine II (Detail)

Fineliner on Arches paper – 185 gr

22,44 x 30,31 In

Hambach, North Rhine-Westphalia , Germany, 2020



Artist's documentation

View of the Hambach mine, Germany, 2020

Following pages

Open-Pit Mine I (detail)

Fineliner on Arches paper

22,44 x 30,31 In

INorth Rhine-Westphalia , Germany, 2020

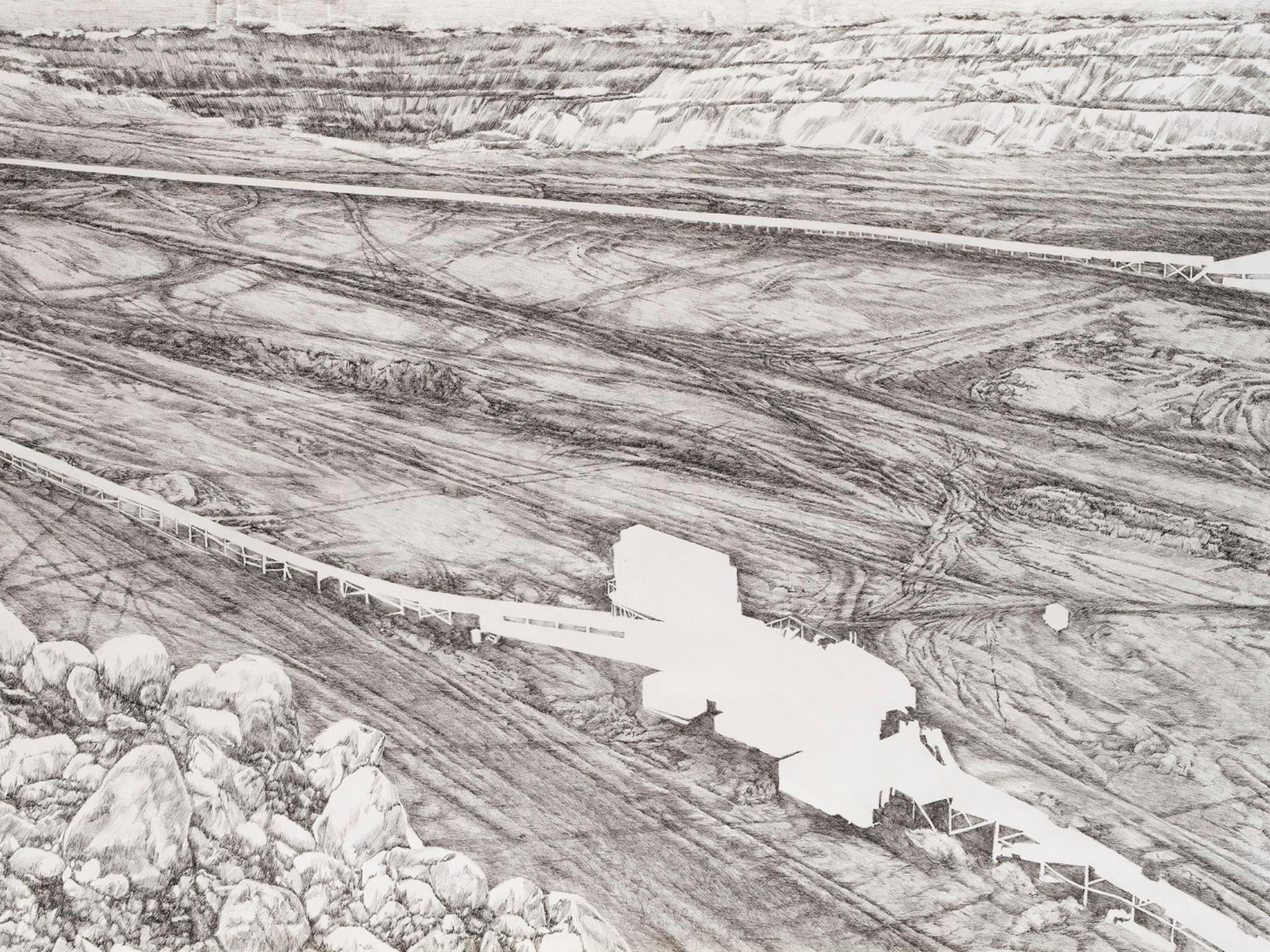
Open-Pit Mine Garzweiler

Fineliner on Arches paper

22,44 x 30,31 In

North Rhine-Westphalia , Germany, 2020







Artist's documentations
View of the Hambach mine, Germany, 2020



Through his artistic work, Emmanuel Henninger reveals what happens when vegetation and soil are destroyed by man. Through the medium of drawing, he shows us the extreme transformations we impose on our territories.

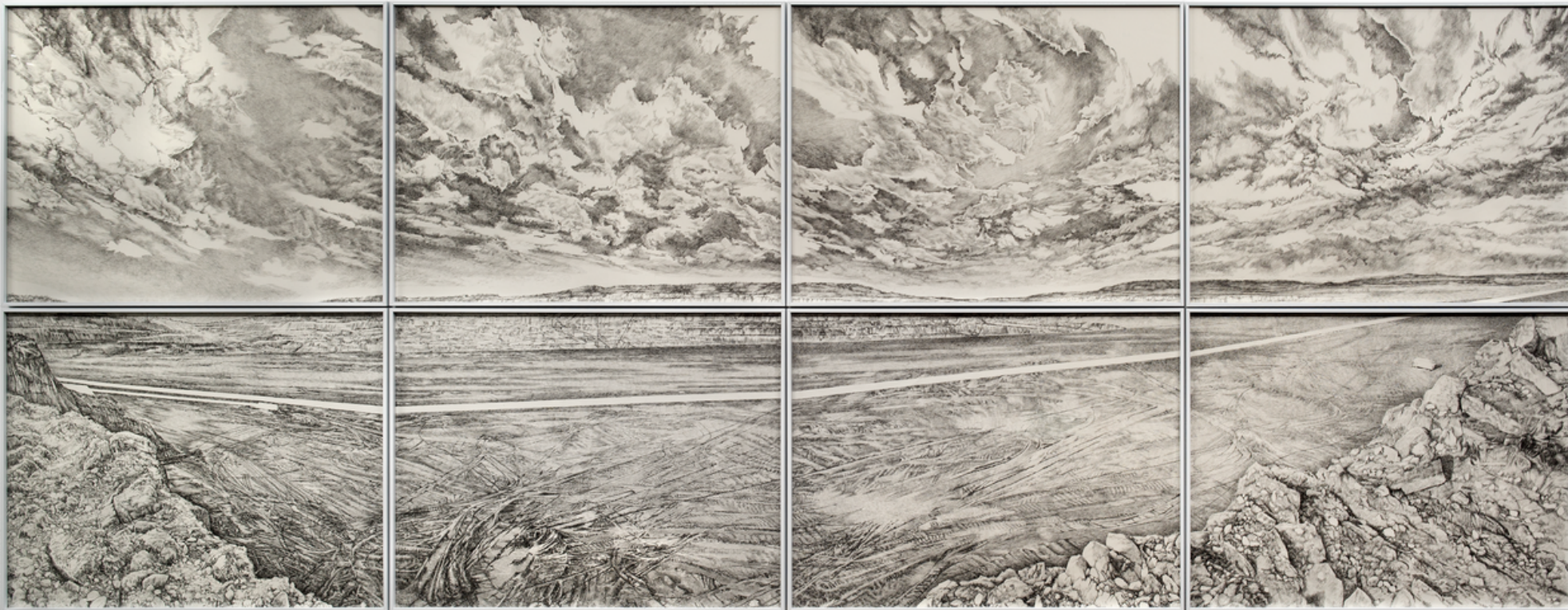
For the past two years, the artist has been collecting motifs that bear witness to the way natural resources are exploited in France and Germany. His drawing Open Pit Mine shows us, with an attention to detail verging on the miniature, the Pharaonic-scale excavations carried out in the Hambach open-pit mine in North Rhine-Westphalia.

What at first glance appears to be a vast rocky canyon, turns out to be an area devoid of any vegetation, its soil and geology having been reduced to nothing by monstrous excavators, in order to reach the deep layers of lignite that generate profits.

The white line running through this polyptic appears to be the signature of this disastrous intrusion into our environment. The mine, the largest lignite extraction site in Central Europe responsible for a large proportion of Germany's CO2 emissions, is operating at the expense of one of Germany's last primary forests, the Hambach forest. A small reserve of woodland has been saved thanks to the persistent occupation of the area by environmental activists over many years.

In his sketchbooks, the artist has multiplied drawings that capture the various aspects of this forested territory, located directly opposite the coal-mining area. Broader perspectives alternate with fragmentary views of plants growing freely and communicating with one another. Through the slow, immersive appropriation of these motifs, the artist expresses his respect and admiration for this awe-inspiring nature, which it is our duty to protect.

**Viktoria von der Brüggen,
Art historian, independent curator
January 2021**



Open Pit Mine set

Fineliner on Arches paper

44,09 x 121,26 In, North Rhine-Westphalia , Germany, 2020



Exhibition view

La Filature, Scène Nationale, Mulhouse, 2023
Biennial of Young Contemporary Creation

Off to the Side, Lützerath, Germany
Fineliner on Vinci paper
62 × 94 In, 2023 (Private Collection)

With the support of **DRAC GRAND EST**
Aide Individuelle à la Création 2021



Artefact, Lützerath, Germany
Rope, 7.49 x 4.73 x 2.37 In, 2023

Fighting Objects I
Fineliner on Vinci paper, 29.53 x 41.34 In,
2023





Artefacts, Lützerath, Germany

Rope, arrow, map, lignite, notebook, artist's documentation

Exhibition view: La Filature, Scène Nationale, Biennale de la Jeune Création Contemporaine, Mulhouse, France, 2023

Fighting Objects II

Fineliner on Vinci paper, 29.53 x 41.34 in,
2023





Exhibition view

FABRIKculture, Point couru au lieu de travers, Hégenheim, France, 2022

Open Pit Mine II set

Fineliner on Arches paper, 44.1 x 90.95 In, Garzweiler, North Rhine-Westphalia, Germany, 2021



Exhibition view
Kunstbunker, Bochum, Germany, 2023

THE GOLDEN RIVER, Armenia
Graphite on Fabriano paper
55.12 x 74.81 In
2021

As part of the creative residency in Armenia
Atelier Mondial | KulturDialog Armenia



Mount Desert Island, USA

Moleskine notebook, fineliner on Moleskine paper, 8.27 x 10.24 In, 2022
Private collection

Emmanuel Henninger is an artist based in the Mulhouse region of France, with an interest in the German-speaking world. A graduate of the University of Strasbourg in Visual Arts and the University of Haute-Alsace in Social and Solidarity Economy, Emmanuel Henninger's drawing practice is rooted in a deep, personal relationship with the natural spaces he travels through on a regular basis, and which he needs to live, as a human being conscious of existing among the living, and in so doing, he represents them in a dual approach that oscillates between the romantic vision of the preserved landscape and the critical vision of the landscape practiced or transformed by human activity.

Emmanuel Henninger's artistic and ecological subjectivity, shaped by his relationship with others and with the environment as physically experienced, has led him since 2017 to explore natural environments to visually transcribe the perceptions of spaces encountered in the mountains or forests, particularly in the Alsatian Vosges or in German forests, and to retain "states of landscape" through drawing in the studio, through three aesthetic movements: an immersive approach, as close as possible to the density of vegetation; an interpretative, fictional approach to the representation of landscape sites; and a documentary, objective approach to landscapes deliberately modified by man, and witnessed through the act of drawing.

The composite representations of landscapes that emerge from this creative dynamic in an environmental context invite the viewer to maintain an aesthetic relationship with the natural spaces thus suggested and sometimes named. The drawings of rocks and meadows in the Alsatian Vosges, or the images resulting from a vision infiltrating the primary forests of Alsace and Germany, can thus be seen as "portraits of natural fragments", sometimes inviting us to embrace states of wild life with empathy, sometimes reflecting on the attachment that we, as contemporaries, can have to states of landscape that are not or only slightly anthropized, isolated as figures as much animated as they animate us.

At the same time, these drawings, which are not exactly realistic executions of landscapes, contribute to the construction of an imaginary world: sometimes autonomous, sometimes assembled according to a system of modular association, these representations remind us that the experience of nature is perpetually reformulated in the eye, in memory and in the repetition of contact with the forms of sensitive life.

More recently, Emmanuel Henninger's interest in the issue of the sustenance of ancient ecosystems and their modification as a result of the exploitation of natural resources has led to the emergence, thanks to his recent trip to Germany, of a key work in his artistic corpus: the Open-Pit Mine series of drawings opens up a visual breach in the wounded, scarred landscape of the Hambach open-cast mine as a result of the industrial-scale exploitation of a brown coal deposit, responsible for the destruction of the eponymous forest and a major source of greenhouse gas emissions on a European scale. With this precise and incisive work, Emmanuel Henninger inaugurates a singular and committed artistic practice that participates in the ecosophical revolution in the language of contemporary art.

Mickaël Roy, art critic, May 2020



Silva Vocat

Fineliner on Vinci paper, 31.5 x 47.25 In, 2022
"Die Grünen" Collection - Bundestag, Berlin

Nouveau Bassin

Fineliner on Rhodia Japan paper

With the support of **La Filature, Scène Nationale**, for Mulhouse021
11.7 x 16.54 In, 2021, Private collection





Urwald von morgen

Fineliner on paper, 31.5 x 47.25 In, 2019

Private collection



Exhibition view | La Filature, Scène Nationale, Mulhouse, France,
Biennale de la Jeune Création Contemporaine, May 2023

EMMANUEL HENNINGER

French artist born in 1980

Mobile + 33 769 525 416
henningeremmanuel@gmail.com
9, rue de Riedisheim
68390 Sausheim (France)

Atelier at Motoco & Co
11, rue des Brodeuses - Bât 75
68100 Mulhouse (France)

SIRET: N°85123196900011

EDUCATION

- 2004 Master of Visual Arts**
University of Strasbourg
- 2007 Master of Law and Social Sciences**
University of Haute-Alsace

MEDIAS

www.emmanuelhenninger.art

 [emmanuelhenninger](https://www.instagram.com/emmanuelhenninger)

EXHIBITIONS (Selection)

2023

Museum Altes Rathaus, Leingarten (DE), 19.11.2023 to 07.01.2024

Villa Mohr, Munich (DE),

Galerie Sandra Blum, Strasbourg (FR)

Kunstbunker, Bochum (DE), "Found and Lost"

La Filature, Mulhouse (FR), "Le temps s'enfuit sans disparaître", Biennale de la Jeune Création Contemporaine

Delphi Space, Freiburg (DE), "Energie : Energeia", Curator : Daniel Vollmer & Max Siebebhaar

Kunstverein Unna e. V., Unna (DE), "Found and Lost"

Galerie Sandra Blum, Strasbourg (FR), "Point de vue sur la paysage"

Galerie Horae, Paris (FR), "Tisser des liens", Curator : Nicolas Deshais Fernandez & Gervaise Thiriet

2022

Tuchwerk Soers, Aix la Chapelle (DE), "Kunst an der Kante, Positionen zum Rheinischen Braunkohlerevier" (Art on the Edge, Positions on the Rhenish Lignite Mining Area)

Le Séchoir, Mulhouse (FR), "1.1° C"

Galerie Robet Dantec, Belfort (FR), "Point de vue".

Fondation François Schneider, Wattwiller (FR), "Botanica", Commissariat d'exposition : Marie Terrieux

2021

FABRIKculture, Hégenheim (FR), "Point couru au lieu de travers", Curator : Mimi von Moos

Espace Bertrand Grimont, Paris (FR), "La Petite Collection", Curator : Pauline Lisowski & Florence Lucas

Espace Frans Krajcberg, Paris (FR), "Vivants !", Curator : Art-Exprim

Dalan Art Gallery, Yerevan (ARM), Curated by Sona Hovhannisian, as part of the creative residency in Armenia supported by Atelier Mondial

CEAAC (Centre Européen d'Actions Artistiques Contemporaines), Strasbourg (FR), "Des herbes folles", Curator : Viktoria von der Brüggen

T66 Kulturwerk, Freiburg i.B (DE), "Regionale 21", Curator : Chris Popovic, Helge Emmaneel, Alfonso Lipardi

PUBLICATIONS

2023

Au cœur du vivant, les liens entre les artistes et la nature, Valérie Belmokhtar, Pyramyd Editions, Paris

Emmanuel Henninger, un artiste mulhousien à l'écoute de l'anthropocène, David Bourgeois, Annuaire Historique, Volume 34, Historical and Geographical Society, Mulhouse

2022

L'artiste et le Vivant, Pour un art écologique, inclusif et engagé, Valérie Belmokhtar, Pyramyd Editions, Paris

2021

Projekt Klimaschutz, Was jetzt geschehen muss, um noch die Kurve zu kriegen, Anja Paumen, Oekom Editions, Munich

Le temps s'enfuit sans disparaître, La Filature, Scène Nationale for Mulhouse021, Biennale de la Jeune Création Contemporaine

Des herbes folles, Viktoria Von Der Brüggen, exhibition catalog, CEAAC, Strasbourg

The forest, the mines and the obstinacy of drawing, Hélène Cascaro

COLLECTIONS

2023 Collections of the **Bundestag**, Berlin, Germany

2022 Collection of the **French Embassy in Armenia**, Yerevan, Armenia

2021 Collection of the **De Pietri - Artphilein Foundation**, Lugano, Switzerland

Private collections France, Germany, Switzerland, Armenia, USA

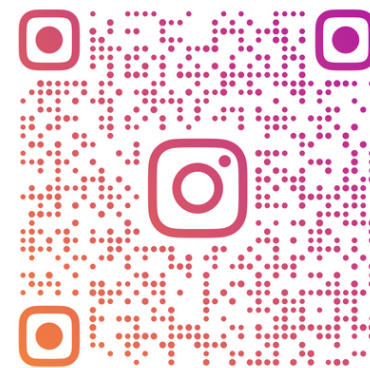
PRIZES, AWARDS

2023 **1% Culture Prize**, Winner 2023, Agence VUXE
Aide à la Diffusion Arts Visuels, Région Grand Est
Dotation Prises de vues d'œuvres, ADAGP

2021 **Aide Individuelle à la Création**, Ministère de la Culture, Direction Régionale des Affaires Culturelles du Grand Est

ARTISTIC RESIDENCIES

2021 **YEREVAN, ARMENIA**
Atelier Mondial, International Arts Exchange Program
& KulturDialog Armenien



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Fighting Objects (details)

Fineliner on Vinci paper

29.53 × 41.34 in (unit)

2023